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# ART IN DRESS

## SOME ARTISTIC JEWELRY.



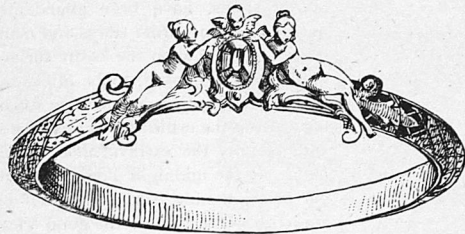
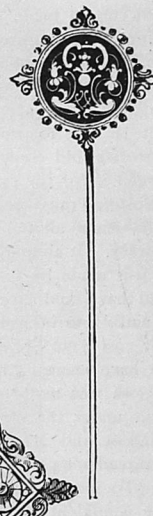
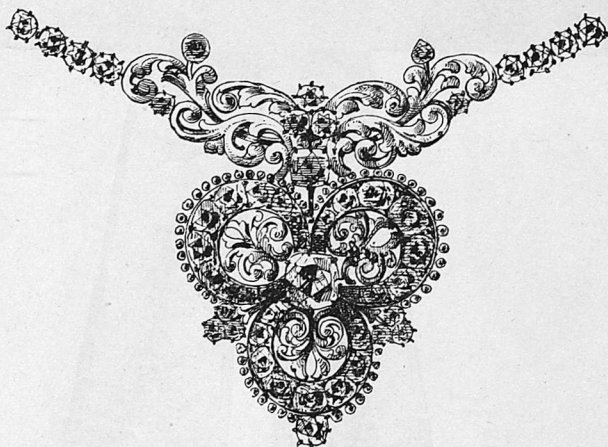
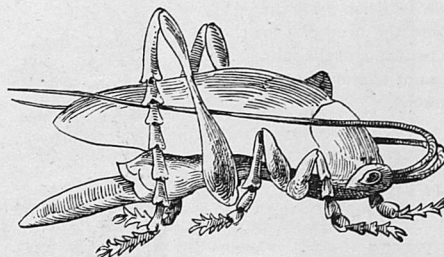
THE makers and the wearers of jewelry will be equally interested in the numerous and striking array of designs which we present herewith. Those in the supplement have been carefully selected, and will be found well worthy of study and imitation. Those given below are all original, and not only attractive but easy of execution. The first lace pin would be appropriate for an engagement pin; the centre is a Roman coin, but a cameo or a fine enamel could easily be used instead; two pearls and two diamonds form part of this jewel, the whole being entwined with a bow of chased gold. The locket

namented with orange blossoms, would answer very well for this purpose. In the next issue we shall give original designs for badges, class-pins, and rings.

Some interesting illustrations of jewelry, prepared especially by Tiffany & Co. for the Vanderbilt ball, will be found on the next page. The brilliant tiara, worn with a very rich Russian court dress, was composed entirely of the wearer's own jewelry. The ground of this tiara was made of gold cloth. Five strings of pearls formed a kind of festoon blending the head-dress with the hair. On the top of the tiara were a handsome Russian brooch and earrings composed of gold and small pearls; three beautiful diamond flowers occupied the centre and sides, and two sprays of diamond leaves were also placed on each side. The rest of the tiara was covered with small jewelry set with diamonds, rubies and sapphires, the entire mass producing a rich and harmonious effect of colors. The tiara was bound, so to speak, with a delicate chain running around the edge, and a row of beautiful pearls framed the whole. This head-dress was worn upright as a crown, and was held at the back by a large bow of light crimson ribbon, over which hung a bunch of pearls. The hair was confined in a

## COSTUMES OF HISTORY AND ROMANCE.

THE most successful dresses at the late Vanderbilt ball were not always those upon which gorgeous stuffs and costly ornaments were lavished, but rather those selected with a view to harmony with the face and form of the wearer—those of which "art in dress" had been made the controlling power. As a general thing, the historical costumes carried off the laurels of this memorable evening. Chief among them should be mentioned those assumed by the fair young hostess and her friend Lady Mandeville, who received their guests, sitting at the entrance of a white and gold saloon blazing with wax-lights, upon two large tapestry covered arm-chairs of the time of Louis XVI. A more beautiful picture could hardly have been imagined than this group, when completed by the gallant figure of the Duc de Guise (represented by the host) who stood behind his wife's chair, during what was called by courtesy the early part of the evening—the hour from eleven to twelve. Mrs. Vanderbilt was a perfect replica of Cabanel's Venetian princess, in a petticoat of amber and cream brocade, the



DESIGNS FOR JEWELRY. BY H. L. BOUCHE.

next to it is in the shape of a fruit with the leaves as ornaments, the whole chased on gold; the ground is rough, but produces a very rich effect. Silver lace pins will be much in demand for summer wear. The grasshopper design, oxidized of different colors, would have a pleasing effect on a light dress. The two scarf pins may have a ground of dark blue champlévé enamel, or of silver with the ornament in soft enamel. The central design is for a pendant attached to a necklace, and is made of diamonds and gold. Of the two lozenge-shaped pendants, one is made of gold of different colors, with laurel leaves as ornaments; in shape it is somewhat Gothic, and entirely new. The other is of a Roman character, with a beautiful coin in the centre. Both should be chased. The bracelet, through which passes a vine of flowers, would make an attractive wedding present, the gold chain being an emblem of marriage and the flowers of happiness. The two other bracelets may be executed in either gold or silver with fine effect. The two pairs of gold sleeve-links are entirely new in design and easily made. Designs appropriate for bridesmaids are often asked for. The pin made of the links of a chain, or-

heavy net of gold cord, and a rich necklace of five strings of pearls was also worn.

The belt, also made for the Vanderbilt ball, was a copy of one that belonged to Mary Stuart. It was in the style of the Henri Deux Renaissance, and was entirely composed of pearls, diamonds and rubies. The pendant at the extremity—the rose of England treated in the heraldic way—hung about a foot from the ground.

THE golden blonde types, which merge insensibly into the red-haired, and farther into reddish browns, are the appropriate wearers of colored stones as well as of the new tints known as artistic, such, to mention simply pinks, as the shrimp, coral and crushed strawberry tones deepening into yellow reds. There are two stones most properly accompanying these pinks, namely, the hyacinth, a beautiful deep yellow-red stone worn with yellowish pink, and the light red sapphire, which gives the same color in lighter tones, and also blends well with ivory-tinted silks and satins, as do the pink garnets, the ruby spinelle, and pink pearls.

pattern thrown into bold relief by outlines of gold and pearl and iridescent beads. A long light blue satin train made a puff directly beneath the bodice, before descending in the usual sweep. The waist was long and pointed, and ablaze with gold and gems, while the long "angel" sleeves were of gold tissue. Her tiara of broad black velvet had an open scroll pattern of large diamonds, emeralds and rubies. Lady Mandeville's Vandyck costume was wonderfully artistic in the matter of cut as in that of contrast with Mrs. Vanderbilt's. The train and bodice and puffed sleeves of black velvet were a mass of jet embroidery; the petticoat was of black satin. A large standing ruff and cuffs were of Venetian lace, while the picturesque black velvet plumed hat, set upon one side of a small, golden-tressed head, was looped with an aigrette of dazzling gems. Mr. Vanderbilt's Duc de Guise costume was of yellow and black, with a short velvet cloak and many jewels upon the breast.

A Titian costume, designed by an artist of Boston, was much noticed. This consisted of a Venetian robe of large-patterned fawn and gold damasks, the hem brodered with pearls to the



height of a quarter of a yard. The sleeves of the low-pointed bodice were slashed, and over them were worn peculiar epaulet-shaped upper sleeves of dull gray-blue velvet. Around the neck and in the hair were chains of pearls and sapphires.

A mediæval costume of wine-red brocade had the corset bodice bordered with ermine, and long tight sleeves ending in ermine mittens. A high cap called "hennin" in the days when it was invented, and somewhat resembling an inverted tin horn, was made to issue from a lapel-shaped head-dress of black velvet falling on each side the face, and richly embroidered with silver.

The representatives of Mary Stuart were out in force, as a matter of course. One of them, in wine-colored velvet, had a bodice so covered with jewels that the original stuff was lost to sight, and a head-dress to match, with a flowing veil of tulle. This magnificence of decoration paled, however, before the stately garb of another Mary Stuart—Christine Nilsson, whose fair face, under her coif of jetted chenille, was made fairer by her trailing robe of sombre black velvet.

A Cimabue dress worn by a gentleman present attracted many eyes. It was of white cloth, with a Capuchin hood and cloak, with peaked and pointed shoes, the whole embroidered with gold. A superb costume was that of a brother of the Duc de Guise, a slashed doublet of pale pink satin with silver. The fleshings were of pink silk to match. A ruff of silver lace and large pearl drops in the ears completed this gentleman's picturesque attire.

A magnificent Joan of Arc was the young lady who elected to appear in a clinging robe of white china crape, embroidered with fleur-de-lis in silver, having a cuirass helmet and gauntlets of silver mail, the bodice, leggings, and shoes, being of light chain mail, and the spurs of steel.

A Don Carlos in yellow and gold, had a royal drapery of purple hanging from his shoulders. This was covered with embroidery, as was the red plumed cap. An antique Toledo blade swung at his side. A costume of Henry IV. had a doublet and cape of white, gold-wrought satin, with tights of white silk and trunks of satin embossed with gold. A diamond necklace and clasps for the plumed hat added to the richness of this toilet.

Of the various "Marquises," and "Marie Antoinettes," although historically accurate, and lavish in magnificence of jewels, stuffs, and powder, we say less, because of their familiarity to most eyes whenever fancy dress is assumed. The Eastern dresses were perhaps the most universally becoming of those worn. Their name was legion, and their variety great. They were assumed indiscriminately by the elderly matron of ample proportions, and by the juvenile damsels of no proportions at all. Turbans, veils, and draperies of flowing hair worked wonders with more than one commonplace countenance. Webs of gold tissue were wrapped in fascinating mystery around forms either sylph-like or the reverse, while ropes of pearl, or gold, or gems, aigrettes, bangles, sequins, coins and lavish embroideries appeared at every available point of observation.

For brilliancy of effect, the Spanish and Hungarian dresses carried the day among the men. Toreadors and picadors as gay and dashing and full of color as if the Spanish atmosphere had permeated them in advance, glanced like fire-flies through the crowd. A delightful contrast they made to the glistening purity of the Dresden china figures, the ice-maidens, and the pretty little fairy who went as Innocence in a short robe of white and silver looped with nestling doves. Russia was abundantly represented, from the magnificent middle-age costume of a lady of rank with the red velvet bodice, white silk chemisette and sleeves, pearl net for the hair and quaint golden crown set with many gems, down to the peasant girls in serge and linen-drawn work, wrought in red and blue cottons.

Chief among the imaginative creations of costumer's art, the "Phoenix," of course, stood unrivalled. This gorgeous costume was sent out by Worth upon a lay-figure, and to master its intricacies must have been a week's study of a clever lady's maid. The skirt was a mystical arrangement of gray satin with an embroidery of leaping flames in many colored silks and tinsel. Sparks and ashes hovered over it, and a train of gray velvet carried out the same idea of expiring conflagration. The low waist setting close as the plumage of a bird, was made of glistening feathers, and birds' wings sprang from the shoulders. Upon the regal head of the wearer was perched a large brown bird's head and breast. Around the neck of this fabulous fowl, supposed to be the young Phoenix escaped from the ashes of the old one below, was a collar of large diamonds, and his beak held a chain of three immense diamonds, set à jour, and lightly linked together.

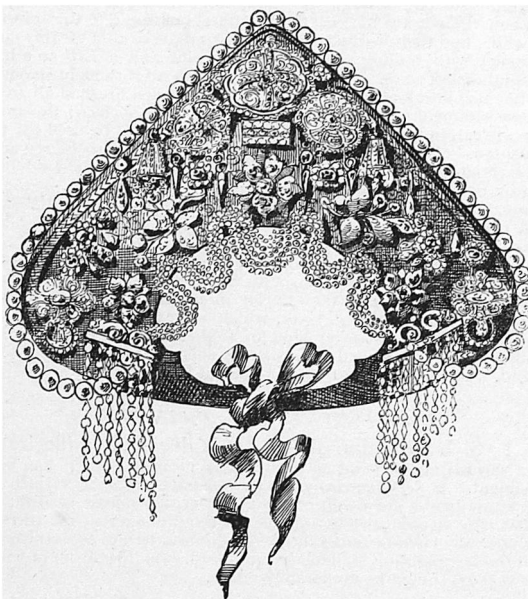
The opera bouffe quadrille developed much daintiness of effect among the younger maids and matrons present. The Mother Goose quadrille was pretty but commonplace in conception and execution. The Star quadrille was a dainty kaleidoscope of glittering figures. The young girls taking part were as bright and pure as snow-crystals. The general effect suggested a "féerie" at the old Théâtre Châtelet. The hobby-horse quadrille was a dashing romp, cleverly planned. As the twelve equestrians, clad in scarlet and white, swept down the broad staircase at a gallop and made the circuit of the brilliant ball-room on their mimic steeds, the illusion was complete. A figure of the quadrille bringing all the horses' heads together in a circle, the whips of their riders meeting overhead, was particularly good. The flowing saddle-cloths of gold-wrought stuffs made an ingenious concealment of the real motive power beneath.

S. T. B.

#### WILLIAM MORRIS ON WOMAN'S DRESS.

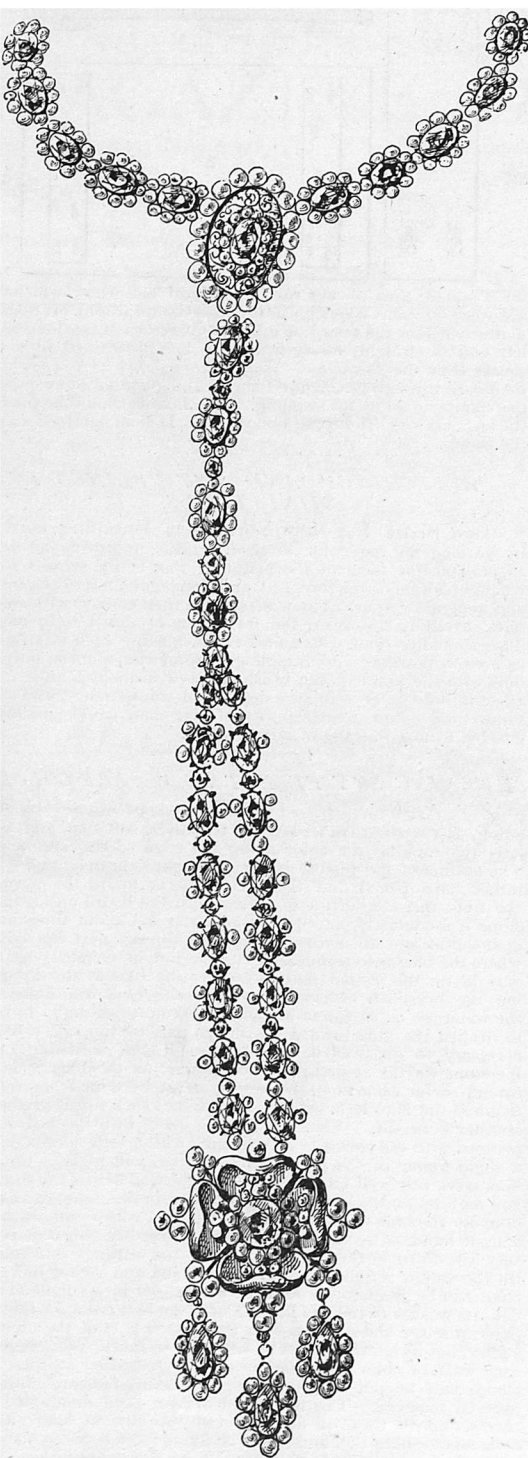
In his lecture entitled "The Lesser Arts of Life," Mr. Morris has expressed himself, to some extent, on female dress. Born, as he puts it, into the middle of the period of "grim modern respectability," he reckons that he has seen two periods of feminine dress without counting the present one—or rather that which, he fears, had begun to die out while he was writing. After the period of "grim modern respectability" came that of crinoline, well illustrated in Leech's drawings: this, Mr. Morris says, had the single good point of allowing women to arrange their hair naturally and gracefully; in everything else "mere blatant vulgarity" was apparently what it aimed at. In the text of the lecture he expresses hope that the degradation of dress reached its lowest depth in this costume of the Second Empire; but in a foot-note he remarks that since the lecture was delivered, "unhappy tokens are multiplying that fine ladies are determined to try whether ugliness may not be more attractive than beauty." He goes on to say: "This is the second period of costume that I have seen, and its end brings us to the beginning of things as they are; when woman's dress is or may be on the whole graceful and sensible—please note that I say it may be—for the most hopeful sign of the present period is its freedom: in the two previous periods there was no freedom; in that of grim respectability a lady was positively under well-understood penalties not allowed to dress gracefully, she could not do it; under the reign of crinoline if she had dressed simply and beautifully, like a lady in short, she would have been hooted in the streets; but nowadays, and for years past, a lady may dress quite simply and beautifully and yet not be noticed as having anything peculiar or theatrical in her costume. Extravagancies of fashion have not been lacking to us, but no one has been compelled to adopt them; every one might dress herself in the way which her own good sense told her suited her best. Now this, ladies, is the first and greatest necessity of rational and beautiful costume, that you should keep your liberty of choice; so I beg you to battle stoutly for it, or we shall all tumble into exploded follies again. Then, next, your only

chance of keeping that liberty is, to resist the imposition on costume of unnatural monstrosities. Garments should veil the human form, and neither caricature it, nor obliterate its lines: the body



TIARA WORN AT THE VANDERBILT BALL.

should be draped, and neither sewn up in a sack, nor stuck up in the middle of a box: drapery, properly managed, is not a dead thing, but a living one, expressive of the endless beauty of motion; and if this be lost, half the pleasure of the eyes in common life is



MARY STUART BELT WORN AT THE VANDERBILT BALL.

lost. You must especially bear this in mind, because the fashionable milliner has chiefly one end in view, how to hide and degrade the human body in the most expensive manner. She (or he)

would see no beauty in the Venus of Milo; she (or he) looks upon you as scaffolds on which to hang a bundle of cheap rags, which can be sold dear under the name of dress. Now, ladies, if you do not resist this to the bitter end, costume is ruined again, and all we males are rendered inexpressibly unhappy. So I beg of you fervently do not allow yourselves to be upholstered like arm-chairs, but drape yourselves like women."

#### A NEW YORK INTERIOR.

SOME capital descriptions of New York apartment interiors have appeared lately in The Chicago Tribune over the signature of Mr. W. A. Croffut. In a recent letter he called upon Mr. Louis C. Tiffany who described as follows a New York house decorated by his firm, but would not say whose house it is. We hope that we commit a no very heinous offence in saying that we think that we recognize in the description the beautiful residence of Mr. Ogden Goelet. This is what Mr. Tiffany says about it:

"It is a large, handsome double house, without much architectural pretension. The front doors are massive, and the handles are bronze lions' heads, holding serpents, by the well-known sculptor, T. Baur. The vestibule between the outer and the inner doors cost \$5000 to decorate. The side walls and floor are of marble mosaic of subdued reddish and Sienna tones. The ceiling is of opalescent and translucent glass, and the gas-light in the top of the vestibule is reflected through this with exquisite effect. The inner doors are of Indian design, and are bright with opalescent glass. The spacious hall is East Indian, and the ornamentation very elaborate. The staircase and wood-work throughout are of English weathered oak, beautifully carved from models by well-known sculptors, and inlaid with choice woods. One of the striking pieces is a fireplace thirteen feet long in this hall, of yellow Sienna marble, carried from the floor to the ceiling, the upper part carved in low relief in oak, with a figure design of flaming dragons. The plain spaces on that wall are covered with flat gold. The hall rises through three stories, and is surmounted with a dome of our opalescent and jeweled glass. The gold tones that prevail in the lower hall are carried up through the whole well to the dome, where they reappear in the splendid glass, which throws down a wonderful flood of light. The decoration of this hall cost \$40,000—and is worth it."

"On the left as we enter is a small reception-room finished in Coromandel wood, Japanese style. The upper part is ornamented with an inlay of mother-of-pearl. The frieze is of raised work, Japanese in character. The mantel-piece is of wood, and the facing is of yellow glass tiles. The furniture was designed and made for the room."

"On the right is the drawing-room, the decoration of which cost \$30,000. It is in Indian style, the ceiling of silk and satin embroidered and hand-painted, and put on in panels framed with strips of white holly. The frieze is of a flowing design in gold on silk canvas, specially manufactured for the place. The side walls are in panels of uncut velvet, varying in color between gold and brown, made in France for the room. These panels are divided with strips of enameled wood looking like old ivory. The mantel is partly of wood and partly of black marble, handsomely carved in low relief in harmony. Directly over the fireplace is a window, around the sides of which the flues curve; and this window is of metal and brilliant glass fused together. The furniture is of white holly, carved in keeping with the room, and covered with a gold brocade in delicate tones. Many of the other rooms in the house are equally elegant and beautiful."

#### LITERARY NOTES.

ILLUSTRATED ART NOTES, by Charles M. Kurtz, (Casell, Petter, Galpin & Co.), gives ninety illustrations of pictures and sculpture in the present exhibition of the National Academy of Design, together with brief personal notes of the artists whose works are reproduced. With few exceptions, the drawings have been made by the artists, and they are generally very satisfactory. Our artists are getting quite expert in pen-drawing, many of them being fully as skilful in this way as are the contributors to the "Salon" Notes, and most of them are much more skilful than the artists who make the drawings for the London Royal Academy and Grosvenor Gallery Notes. Eight of the illustrations in our notice of the National Academy exhibition in this issue are, through the courtesy of Mr. Kurtz, derived from his attractive and interesting pamphlet. The last page of Illustrated Art Notes is devoted to the clever sculpture of Georges Wagner, a talented young Frenchman, some of whose designs have from time to time appeared in THE ART AMATEUR.

THE ART AGE is a handsome new monthly publication, by Mr. Arthur B. Turnure, devoted to the interests of the makers and buyers of artistically printed books. If it be the means of increasing the demand for such beautiful typography as we find in the sheet before us, it will accomplish something for which every book lover will be thankful. We wish that Mr. Turnure would also give the binder the benefit of his good taste; for in this branch of book-making, American publishers have by no means kept pace with their progress in typography and press-work.

#### TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE CCLV. is the second of a series of designs for dessert plates—"Dogtooth Violet." Make the light petals of the flowers and the light edges of the dark petals, silver yellow; darker petals, sepia or yellow-brown; leaves and stems, light green (apple-green and a little brown-green), spots on the leaves, brown-green. For the background use steel-gray (tinting color), or add a little flux to gray No. 2. Outline distinctly.

Plate CCLVI. is a group of designs for wood-carving. (See page 133.)

Plate CCLVII. is a series of monograms in "B."

Plate CCLVIII. is a collection of jewelry designs. (See page 142.)

Plate CCLIX. is a South Kensington design for a chair-seat or cushion, to be worked on plush.

Plate CCLX. is a South Kensington design for a table-cloth border, to be worked in silk or crewel. This design is also suitable for embroidery on a dress or apron.

ON page 134 we give the first of a series of plates of conventional designs, of special value to designers and wood-carvers. They are suggestions by Mr. Benn Pitman, of the Cincinnati School of Design, and are such as his pupils work from. The designs in this plate are quite elementary, and are chiefly illustrative of the law of repetition; they are specially intended for vertical lines of decoration, where the face to be ornamented is from three quarters of an inch to two inches in width. In our next issue we shall give a second plate of vertical lines of decoration, which may be suitably employed where the face to be ornamented, as on the sides of a picture frame, is from one and a half to three inches in width.